

# Progressive Studies

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## INVENTION No.3. (2 parts.)

Edited by Frederic Lillebridge.

J.S. Bach.

**Vivace. (lively)**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

*cresc.* *f*

S 31, 2.

30 31 32 *decresc.* 33 34 35

36 37 38 *poco cresc.* 39 40 41

42 43 44 *cresc.* 45 46 47

48 49 50 51 52

54 55 56 57 58 59

*Invention No. 3, 2.*

S. 31, 2.



## ANNOTATION.

### TWO PART INVENTION NO. 3 BY BACH.

This is another Invention in two parts. These parts are independent flowing melodies. We wish to first call attention to the slurring of the piece, which is authentic and which was inserted by the composer himself, and which should, therefore, be strictly observed. Bach was not very prodigal with his phrase marks, and where we have inserted phrase marks they can be attributed to him. They are very important, as they show what his idea was of the correct interpretation of the piece. Elsewhere in the lessons it will be shown that slurs are not always to be depended upon. In other words, slurring was originated to show which notes of the music, for violin, for example, have to be played during the same drawing of the bow. Consequently, they were effected by the mechanism of the instrument or voice for which the music was written. As a result, the violin bowing is not always correct, neither are slurs in vocal music always musically correct, the latter depending more upon the phrasing of the words than upon the phrasing of the music itself. The ideal vocal composition would be one in which the phrasing of the words exactly corresponds to the phrasing of the music, and this is not always the same, although there are some notable exceptions. That is one of the points upon which the great composer Wagner laid great stress. Another composer who paid great attention to having his words and music conform was Franz Schubert, the great German song-writer.

It will be noticed that the phrasing in this piece begins on the second note of the groups of six notes, the first note being omitted from the slurring. This naturally implies that the first note in the measure is played somewhat *staccato*, or, at least, it should receive an accent. We do not advocate, however, separating it markedly from the other notes of the groups, and it would be well only to slightly accent the first note under the phrase mark; that is to say, give it a slight extra pressure, thus imparting to it some vitality. It will be found that a careful rendition of this piece in accordance with the slurs will give it great charm and impart to it liveliness and musical interest.

The little sign over the C $\sharp$  in measure 3 is a *mordent*. Notice that it is executed with the note below the C; that is, B, and that this B is a whole step below C $\sharp$ , because the note preceding the mordent is the same note as the low note of the mordent, B. The execution of the trill in measure 11 is written above this note, and the same may be said of measures 23, 37, 53 and 58. The turns in measures 39 and 40 are written out in small notes above the text, and if these are carefully attended to the student will have no trouble in executing the ornaments of this piece as they are intended to be played. Please observe the fingering very carefully, as it has been marked here with great care.

We recommend practicing this piece with each hand alone. We recommend also the rhythmical device of making the first note of each group long, the second one short, the third one long, the fourth one short and so on. After the practice for each hand has been carefully mastered with these devices, they can be combined; that is, combine the parts, using the same rhythm in both parts, and also one rhythm in one part, and the other in the second part. This will make the work much more difficult and effective.

#### Recitation.

1. How do we best obtain the effect indicated by the slur in this piece?

Ans.

2. What is the name of the little ornament over the C $\sharp$  in measure 3? How is it played?

Ans.

3. Why is the lower note of this ornament a whole step below the C $\sharp$ ?

Ans.

4. Explain the best method of mastering this piece mechanically.

Ans.

5. What is the name of the ornament in measure 39?

Ans.

For Teacher's Record

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